



# Albums

through the ears & from the pens of emma snaz, lewis & jody



## Kings Of Leon Come Around Sundown

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Just like all the other Kings of Leon album titles, *Come Around Sundown* boasts five syllables. Other than that though, things are very different for the band since they sold six million copies of their last album. Only *By The Night* shifted them from 'alternative' to arena-filling, festival-headlining status.

So now that they're there, what are they going to do about it? Their response to their newfound heavyweight ranking is just to turn it up. *Come Around Sundown* heavily references the big boys; U2, Bruce Springsteen, The Eagles, The Police, all of whom hail from the generation before the generation before the brothers & cousin picked up a guitar. Opening track *The End* struts back and forth showing off its muscles, boasting now familiar reverberating drums and that rumbling bassline, but then doesn't do a whole lot with these ingredients. 'The Immortals', 'Mary' and 'No Money' follow much the same path. We're now dangerously close to numbers stadium rock. The same accusations were hurled at the Kings on the release of *Only By The Night*, but there was more than enough on that record to move head & heart.

Unfortunately, with Caleb Followill admitting to effectively ad-libbing most of the lyrics, this latest Leon 13-tracker seems to deserve the reviews for the previous one. This is a day-time FM radio record, a long way from the filth of *Young Manhood* or *Heartbreak*. It's ok, only ok. We miss them.

## Suzanne Vega Close Up, Volume 2

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This is a very good collection of re-recorded tracks by Suzanne Vega, pulled from her collection of previous records. Some songs, like the lead track "Luka" or "Angel's Doorway", are just Suzanne Vega with her acoustic guitar, whereas others have a bit more complicated instrumentation to them.

A great guitar-and-bongo version of "Zephyr & I", a string quartet on "New York is a Woman", and a cello on "The Queen and the Soldier" all make for a solid record.

The recording has some excellent rough edges, perfect in its imperfection. In her previous studio albums, breaths and fingers sliding up and down strings are edited out, or minimized.

In this album, you feel her presence. Suzanne Vega is standing in your living room performing just for you. The acoustic recordings sound as if she played guitar and sang at exactly the same time, no track overdubbing can be heard. "People and Places" is a very intimate album with all her old gems rolled into one. She may be re-visiting her old self, but is in no way trying to re-create it.

The only track on this album I didn't enjoy was "Luka", purely because of a miserable trip I once took to Germany with that song on repeat. No joke.

## REVIEWS



## Neosupervital Battery Power

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The new record by Irish Electro-Rocker Neosupervital brings you on trip to the funkier parts of town. Laden with keyboard synthesizers, guitars and sounds that generally sound like they were beamed down from Mars, the soles of your brand new shoes will be worn to a thread upon listening to this album.

An area often excluded by many Irish artists, Neosupervital seems to have rekindled a kind of 80's spirit in a tasteful manner and have created something that stands out prominently from the rest. From 'Hello' to 'Goodbye' several high points in tracks such as 'There's Only Time' and 'Can't Be on Your Own' bombard with grooves so strong you'd be getting ready to go out afterwards.

Despite the overwhelming desire to completely lose yourself to constant foot-tapping beats and lyrics about going out, the album never seems to become tacky or repetitive, but, rather shows different dimensions after further listening. Its track listing is also laid out very cleverly in this sense. Whilst there are no tour dates announced for Limerick at the moment, the album is due for release on November 1st and is worthy of purchase by anyone of any genre preference. Here at the LEG we haven't been able to turn it off.



## Windings It's Never Night

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'Supergroup' is a term often thrown around quite flippantly. Bands that are made up of established members are often comprised with the musical talent of a yard-brush and still retain this 'supergroup' status, but this is not the case with Windings. In this record, Limerick's brightest and most productive beings showcase a sound that is dimensional with bursting creativity and musical competence combined.

Their mentor Steve Ryan and his former sonic assault of Givemanakick are put aside with this record, capturing a sound that spans more genres and influences than it leaves out. The Zeppelin-esque opener of "Lil' Hands" sends out an immediate lyrical intent of this new project and, furthermore, the album hangs gracefully on the same dynamic feeling of uncertainty, mixed with an uplifting atmosphere of anticipation and inspiration throughout.

Whilst the album is indeed different from Steve's previous post punk endeavours, there are high octane tracks on the record such as 'Poor In The Mouth' that give suitable energy to a well-flowing record. With more melodically deeper journeys into song writing such as The Smiths-esque 'Brain Fluid' and epic 'Apologia', 'It's Never Night' makes for an album that would satisfy listeners of any rock genre preferences.